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THE THIRD CHICAGO PHOTOGRAPHIC SALON

One hundred and ninety photographs, chosen by the jury of selection out of some fourteen hundred submitted by photographers from the United States and Canada, make up the third Chicago Salon,

and have been hung in the large southwest room of the Art Institute. Both in number of exhibitors and of pictures, the third Salon is the largest yet held in Chicago. Seventy-seven photographers are represented, against sixty in the second Salon and forty-six in the first. There is a very large representation of new exhibitors, fifty-one having shown in neither of the previous Chicago Salons. About one-third of the entries are by Chicago photographers.

The jury was this year composed of painters. Only two of the jury had done photographic work, but these members were chosen because they were painters, and not because they were photographers. • The accepted prints were therefore presumed to reflect the painter's standards of pho-



MOTHER AND DAUGHTER
By Alice Boughton

tography, so far as the conditions under which photographs are made seemed to permit. What the results would have been with a jury made up wholly or in part of photographers cannot be told, but no one knows so well as a photographer the limitations and the opportunities of the photographic print, and few realize that the development of pictorial photography in recent years has made him a peculiarly competent critic in his chosen field.

The level which picture-making with the camera has reached no longer admits of a serious doubt of the right of the pictorial photo-



A WET ROAD—EVENING
By Frederick K. Lawrence



graph to a place among the fine arts, and it would now be trifling to say that there are not artists—and many clever and skillful ones—who have chosen the sensitive plate for expression instead of the canvas. The remarkably rapid progress the photographer has made within recent time in the application of the principles that underlie picture-making is worthy of note, and his rigid criticism of his own work not only does the worker in his medium credit, which is not as generously imputed to him as it should be, but results in the best photographic exhibits, in an admittedly higher pictorial standard, from the artist's viewpoint, than is found in many an exhibit of paintings.

The average observer of the third Salon will be tempted to remark a generally good tone in the exhibit. The variety in treatment and color surprises and pleases the visitor who has seen little of the results

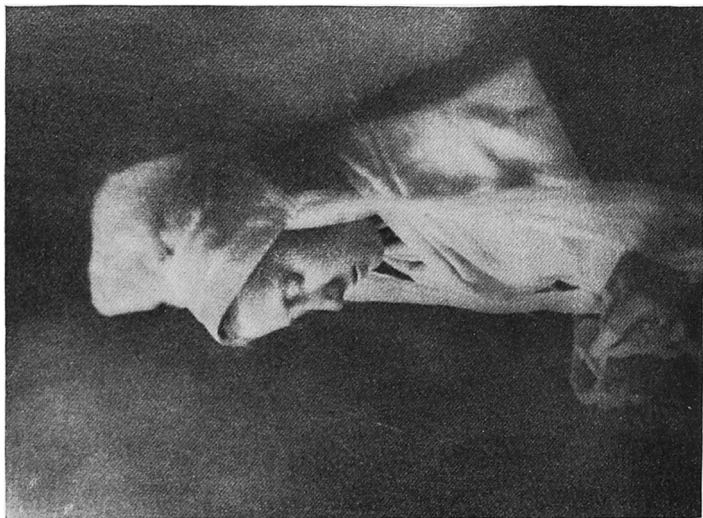


SOAP-BUBBLES

By Caroline Ogden

of serious work in this field. To those who have been identified with or have followed the advance made in pictorial photography during the past five years, however, it will be evident that there are few striking examples of that workmanship and skill to which the most serious and advanced workers have attained.

Allowance must of course be made for the quickening of our critical attitude. The type of pictorial photograph of a former day no longer appeals to the artistic photographer of to-day, who is seeking for higher ideals and loftier conceptions, and who believes that the most delicate and subtle expression may be wrought out with the lens and the film, through the sympathy and discernment of the worker.



PATIENCE
By Robert E. Weeks



PORTRAIT OF EDITH B.
By Myra Albert Wiggins

Let it be said, however, that some of the photographers whose productions hang in this Salon have achieved very creditable results, and that their pictures go a good way toward disarming the criticism that a photograph cannot be art. There is a tendency to stick to what may be called the purely photographic, or perhaps to take the subjects as the photographer found them, rather than consider media and handling as a means of expression. The bizarre is generally wanting, and the aim of most of the contributors has evidently been to reach safe results. If space permitted, some résumé of the more noteworthy prints might be attempted, but these words must be confined to some general observations, and a category will not be included. The best work exhibited is in the portrait class, and several admirably handled subjects are to be noted. There are also landscapes which show very good evidence of artistic ability of the highest order.

It is to be regretted that so few good *genre* pictures are contributed. There is a real paucity of serious work shown in this very tempting field. It is of course a very difficult field, for under the best of conditions the worker has the most serious difficulties to overcome. He has the problem of making abstractions from persons, and of epitomizing actions, movements, events, from harsh, unsympathetic, and painfully real properties. Success in this field can come only through the most patient, earnest, and sincere endeavor. If a photographic picture is



ELY CATHEDRAL
By Alvin Langdon Coburn



THE BROOK
By James H. Forsyth



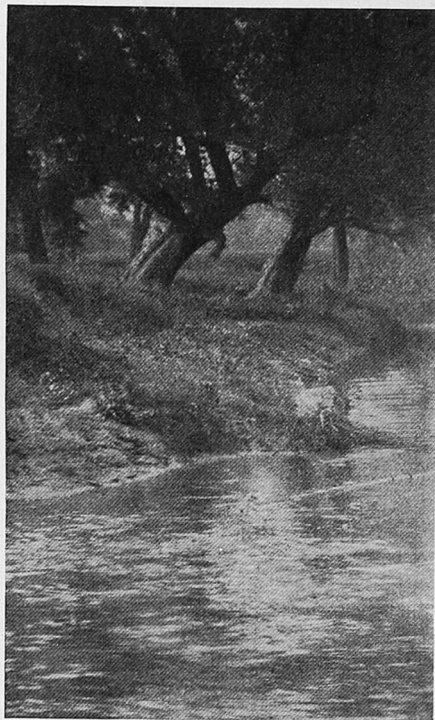
THE VASE
By Oscar Maurer

intended to convey a subtle idea, all parts of it must be in keeping. One jarring note, when we discover it, may cause us to turn away from what would be otherwise a very pleasing thing.

A word may as well be written here as to the representation of the nude in the photograph. The figure may properly be rendered in any medium that will permit of an artistic and impersonal interpretation,



STUDY
By Virginia M. Prall



WILLOWS
By Arthur W. Wilde

and may just as appropriately be expressed in a photograph as in a painting or in plaster, provided the photograph represents some character or emotion with dignity and discrimination, and the printing mediums and methods employed are fitting. But the use of the nude in pictorial representations presupposes more than ordinary familiarity with the canons of art; and what might do as a drawing or as an etching might not have its counterpart in a photograph. There have

been charming nudes made by photography—one or two examples in this exhibit give evidence of painstaking effort—but the photographic print is not the medium for indifferent work in the nude, and the worker who aspires to express himself in this direction may well



FRIENDS

By William B. Dyer

defer submitting his work to be exhibited until he has reached a high level in artistic execution.

The Salon would have presented a much more satisfactory whole if it had been hung better. There is a too evident tendency to hurry and slight this very important feature of an exhibit. Some methodical and symmetrical grouping of classes and styles of pictures would have done much "to produce an harmonious effect, and enhance the dignity of the collection. Indeed, though a Salon such an arrangement may be in name, that term implies more than a collection of prints gathered promiscuously upon four walls. It is sincerely to be hoped that future exhibitions may be hung with better taste and discrimination, and that the catalogue numbers, instead of defacing the frames, may be attached to the walls instead.

It is hoped that the pictures exhibited in the photographic Salons of the future will develop a greater tendency toward inventiveness and originality. What may be called the "academic" requirements can readily be learned by the photographer, but those more subtle things, the imagination, the idea, need cultivation and development. If a photograph is worthy of the making, it is worthy of being done with all the fervor and all the spirit that are the vehicle of endeavor in other fields. The beautiful will be recognized at last, in a photograph, just as it will



A BREAK IN THE DUNES
By Henry Troth



in any other medium of art expression. The aim must therefore be high, and the work done with all the seriousness and sincerity the worker can command.

When photography as a fine art is beginning, as at the present time, to command the attention and respect of the public, it is all-important that at our salons or exhibitions none but work of the highest quality should be shown. Indifferent prints are apt to give a wrong impression of, if not to excite a prejudice against, a form of artistic expression which many of us hold dear, and of which we entertain high hopes.

S. L. WILLARD.



THE ELYSIAN FIELDS—DECORATIVE DESIGNS
By Hermann Richir

ART NEWS FROM THE OLD WORLD

✿ The courage of conviction which for some thirteen or fourteen years has been persistently associated with the efforts both of the members and those to whom they have given encouragement has given considerable vitality to the interest felt in the exhibitions of the New English Art Club. We have here to do with direct impressions, with the individual solving of problems, with a freedom from limitations which, though at times they may even give rise to unintentional humor, should nevertheless obtain the respect due to a human document that is at any rate not a forgery. The drawings and studies with which the earlier numbers of the catalogue have to do are an exquisite group, amongst which are the lovely, rippling, light-lit water in "Evening Glow," by Moffat Lindner; "Tarbert Loch Fyne," by D. C. MacColl; "Mount Pilate, from Lucerne"—a delicious bit of mountain forms glimmering through an opalescent mist—by H. B. Brabazon; the flower studies, by Francis E. James; and a very clever note of stormy atmosphere in "A Moorland," by P. Wilson Steer,